

# FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

SPRING, 1983







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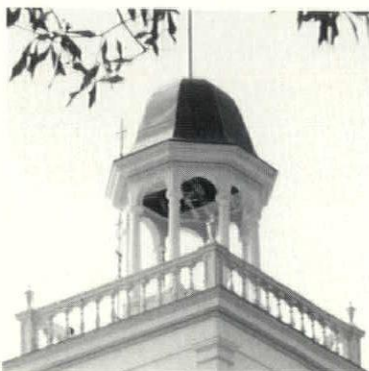
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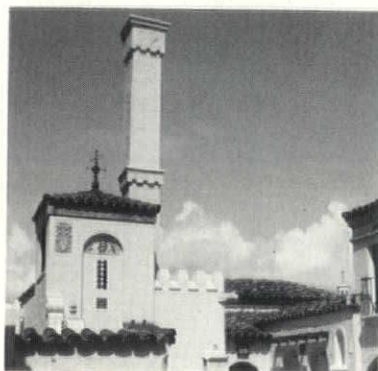
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Cover Photo of St. Photios Shrine  
in St. Augustine by Bob Braun.



## Dade County Publishes Architectural Survey

Many of Florida's 67 counties have been methodically surveyed by the Historic Preservation Division of the Florida Department of State or by private groups, usually historical societies, who take it upon themselves to perform this very valuable function.

More recently, however, local government has become involved with this process of surveying and defining historically and architecturally significant sites and the results of just such a survey have been recently published in a volume entitled "From Wilderness to Metropolis."

With a \$24,000 grant from the National Endowment for the Arts, the Dade County Historic Preservation Division has just published a book entitled "From Wilderness to Metropolis." Its writers are county preservationists and historians Ivan Rodriguez, Margot Ammindown and Bogue Wallin, and together they have produced a handsome and informative paperback volume which is full of photographs. The book details the architectural history of the county, bringing to the forefront outstanding examples of every style of architecture that occurs in Dade County along with biographies of a number of architects who worked in the county.

"From Wilderness to Metropolis" is for sale for \$10.95 and can be ordered from the South Florida Historical Museum, 3280 S. Miami Avenue, Miami, Florida.

## Architects of the Grand Hotels to be Featured

The State Services staff of the Ringling Museum of Art is planning a new exhibition, "Architects of the Grand Hotels of the Florida Boom Era." The exhibition will emphasize architectural design as fine art and the role of architect as artist.

The museum will be selecting about a dozen architects and their designs to include in the show which will travel to Ringling affiliate museums during 1984-85. Ten museums affiliated with the state art museum circulate such exhibitions state-wide.

To aid in its application for funds to support the project, Ringling is seeking the endorsement of the state association of The American Institute of Architects and the cooperation of individual architects.

Anyone who has or knows the

whereabouts of drawings and documents concerning grand hotels built from 1890 to 1929 is requested to contact Ms. Louise Hobbs at Ringling Museum of Art, P.O. Box 1838, Sarasota, Florida, 33578, telephone (813) 355-5101, extension 205.

## Publication Lists All Architectural Competitions

Dick Gruenwald Associates, Public Relations and Advertising in Palm Beach Gardens, recently informed FLORIDA ARCHITECT that for any architects who's interested, there is a publication available that lists the name of every architectural competition held annually in this country. The book is entitled DESIGN AND BUILDING INDUSTRIES AWARDS DIRECTORY and it can be ordered by writing to A.E. Marketing Journal, Box 11316, Newington, Connecticut 06011. The cost of the publication is \$46.00.

## Secretaries Association Organizing New Chapters

The need for a professional association was recognized by architects more than one hundred years ago, and The American Institute of Architects was formed. Administrative personnel in architectural offices recognized the importance of continued education in all facets of the profession, and the Architectural Secretaries Association (ASA) was formed.

The ASA is self-governing, non-profit, non-partisan, non-sectarian, non-discriminatory, and non-union. Membership in a local chapter of ASA is open to individuals who fulfill the requirements and qualifications set forth in that chapter's bylaws.

Effective January 1, 1980, the Architectural Secretaries Association and The American Institute of Architects formally established an affiliation. Recognizing that both AIA and ASA have objectives which are consistent with goals of improving the architectural profession, the affiliation is designed to strengthen both organizations.

There are six ASA chapters in Florida and the FAAIA has committed itself to making ASA more visible in the "Sunshine State" by encouraging all AIA chapters to support this professional organization. Piccola G. Randolph, School of Architecture, Florida A & M University, Tallahassee, and National Recording ASA Secretary will be contacting AIA presidents to organize a chapter in their area.

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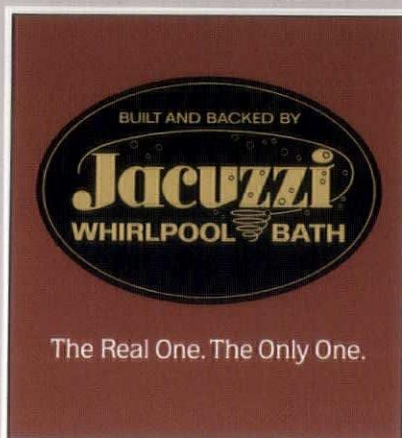
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Students work on Boca Raton redevelopment plans.

### Redevelopment Ideas for Boca Raton Presented

Boca Raton was recently the site of a Mini/RUDAT (Mini Regional/Urban Design Assistance Team). Twenty-one students from the University of Florida, eighteen architectural students and three graduate students in urban and regional planning, studied the downtown redevelopment area and presented possible design ideas to the Redevelopment Agency, city staff and the public.

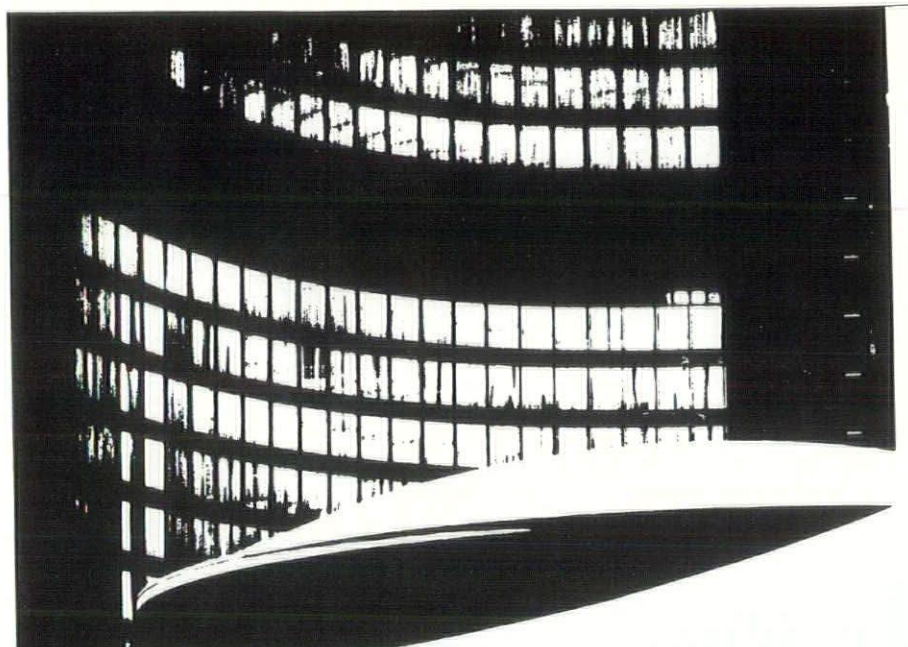
The students studied five separate sites in Boca Raton. They studied the inherent problems at each site and proposed some innovative and practical design ideas.

One of the parameters given to the students was that the architectural style had to be based on Architect Addison Mizner's design as outlined in the city's redevelopment plan design guidelines.

RUDAT is a free service of the AIA which evaluates cities across the country as to their individual needs and problems relating to future growth and development. The results of a RUDAT evaluation and recommendation are of tremendous benefit to communities which are rapidly developing. The team focuses its attention on future businesses, building types, road construction and land use planning.

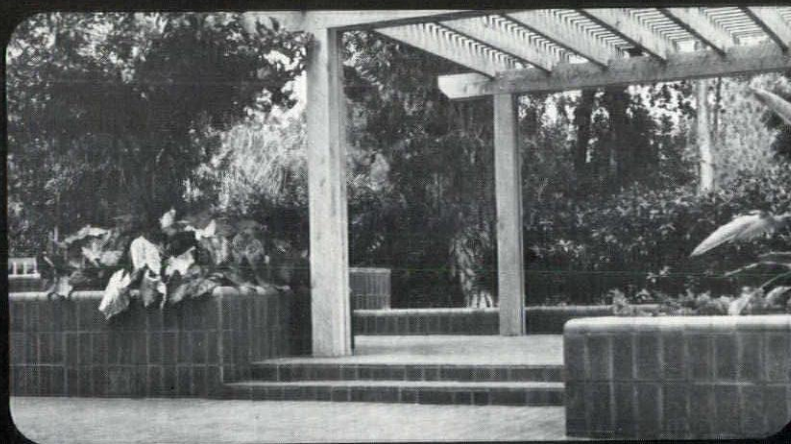
In Boca Raton, the Mini/RUDAT resulted in suggestions for the five sites which ranged from the construction of additional sales and retail facilities to landscaping of pedestrian walkways and a bridge with commercial shops in it.

All of the suggestions made by the students will be considered when the Redevelopment Agency plans designs for redevelopment of the City. The Mini/RUDAT format has been used successfully by cities nationwide with good results in addition to the working experience it provides the students.



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I had the EPCOT experience in January, 1983, and it was interesting. Like everything Disney does, EPCOT is large, efficiently operated, technologically advanced, well-marketed and designed to appeal to the masses. The Disney philosophy seems to be "give the people what they want", and I guess the people want to see the world without going any farther than Orange County, Florida. And, that's what Disney professes to be giving to EPCOT visitors under the banner of a "permanent world's fair."

And that's where I take issue.

It is the seriousness with which Disney is out to convince the public that a trip to EPCOT is at least on a par with a little globe-hopping. And, believe me, Disney is very serious.

In a telephone call with the Public Relations Director for WED (the Disney design firm in California) I was asked very emphatically not to refer to EPCOT as a "theme park", but as a "permanent world's fair." Clearly, EPCOT does have a theme and the word continued to come up throughout the conversation, but I think that the ban on its use has more to do with a perceived image problem on WED's part than with any real concern on the part of the public. "Permanent world's fair" simply sounds more . . . serious.

Now that EPCOT has a label, let's take a look at what goes with the territory. World's fairs have traditionally been educational, they frequently have a theme, i.e. "Energy" in Knoxville in 1982, and most important they are made up of exhibits from participating countries.

EPCOT is none of these things.

How can one take the architecture of EPCOT seriously, for example? All the buildings are the same size. Pagodas, towers, castles and pyramids. Scale went out with real brick, real stone, real wood and real trees. And even more interesting is that a complete lack of visual barriers between countries enables the visitor to stand in the American Pavilion and see an Italian campanile, or even the Eiffel Tower.

In addition to the absence of scale is the absence of any recognizable architectural style. That is, unless you're into "composite", the Disney style for everything at EPCOT. The American Adventure Pavilion is Georgian and Federal, neither of which are American at all, the Mexico Pavilion is Aztec, Toltec and Mayan, and so on. It's all very . . . Disney and awfully hard to take very seriously.

\* On the other side of the coin, Disney means dollars for Florida and for Florida architects. In this issue, you'll read about what it's like for a Florida architect to work for WED.

In summary, I worry about a technology that uses artificial materials when the real thing is cheaper and better. And most of all, I resent the assumption that a styrene castle will make anyone feel he's in Germany. So, maybe my problem is with the way EPCOT is being marketed and with the fact that so many people will accept the World Showcase at EPCOT as the "real world."

If EPCOT is truly the "Experimental Prototype Community of Tomorrow," then perhaps we should experiment a little further.

Diane D. Greer



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## Antitrust Implications of Proprietary Specs



by J. Michael Huey  
General Counsel

Every design professional quickly becomes aware of the important role which technical specifications play in the success of a project. Indeed, one of the greatest tragedies is when a sure-fire award winning project becomes an exercise in frustration and disappointment because of poor workmanship or, worse, inferior materials. Design professionals often become concerned with whether a broad product description specification should be written, whether the term "or equal" should be included, or whether a particular product should be specified to the exclusion of all others, i.e., a "proprietary spec."

A proprietary or "closed" specification is often selected as the best alternative. It may be that only one product will satisfy an innovative design or that in weighing the cost versus quality of a particular facet in the design, the architect has decided that specification of a single product is desirable. Or it may be that an architect simply wishes to use a tried and true product which produces a known result, an increasingly important consideration in this age of escalating liability for design professionals. Indeed, the reasons for writing a proprietary specification are limited only by the number of specifying professionals.

Over the last ten years, the specification of a single product to the exclusion of all others has given rise to a new problem — antitrust suits for the use of proprietary specifications. Such suits are generally brought against a manufacturer or supplier whose product is chosen over another or against the design professional who is persuaded to specify a

single product. Generally, there are two theories which a plaintiff might pursue to show an antitrust violation. The first is that the defendants engaged in a *restraint of trade* in the antitrust sense, and the second is that the defendants *monopolized* or attempted to monopolize the relevant market.

The Sherman Anti-Trust Act prohibits agreements in restraint of trade. It provides:

Every contract, combination in the form of trust or otherwise, or conspiracy, in restraint of trade or commerce among the several States, or with foreign nations, is hereby declared to be illegal. . . . Every person who shall make any contract or engage in any combination or conspiracy hereby declared to be illegal shall be deemed guilty of a felony.

The Sherman Act also prohibits monopolization or attempts to monopolize:

Every person who shall monopolize, or attempt to monopolize, or combine or conspire with any other person or persons, to monopolize any part of the trade or commerce among the several States or with foreign nations, shall be deemed guilty of a felony.

The Sherman Act also gives a party injured in his business by reason of any antitrust violation the right to sue the responsible persons and, if successful, to receive treble damages plus attorneys' fees.

It is generally the restraint of trade antitrust case which is instituted against architects for the specification of a particular product. In such a case there must always be an agreement, a conspiracy or other concerted action which leads to the restraint of trade. The agreement need not be written, but can be verbal or even implied from the actions of the parties.

What is "restraint of trade"? Although most contracts or business dealings involve some restriction to free dealing, if a restraint is "unreasonable" in the

antitrust sense — an elusive term even for the courts — it will be a violation of the law. The charge most often leveled against an architect in this area is that he has agreed or conspired with a competing supplier or other design professionals to refuse to deal with the plaintiff. It is quite possible that a court would find that an unreasonable restraint existed if, for instance, the plaintiff could show that an underlying motive of the agreement was to injure his business.

In addition to the Sherman Act, Florida laws prohibiting state antitrust violations were enacted in 1980. Patterned after the Sherman Act, the state laws also prohibit restraint of trade and monopolization or attempts to monopolize trade or commerce.

Fortunately, architects employing proprietary specifications have been absolved of charges of antitrust law violations. Rather, the courts have found that the use of a closed spec boils down to the discretion of the specifier in the representation of his client. One case in which the plaintiff claimed that the architect's proprietary specification amounted to a prohibited refusal to deal is *Kendall Elevator Co. v. LBC & W Associates*. In *Kendall*, the South Carolina federal court summarized the responsibilities of the architect quite well:

An architect is hired to design and plan the erection of a building and in so doing he advises the owner as to what materials and equipment should be used. *The architect has an obligation to his client to recommend products of proven quality and performance.* The owner is not required to accept all of the advice of the architect and may change specifications as he desires. . . . An architect must use his education, judgment and experience in advising his client and preparing specifications for the client's building.

The court went on to hold that "a unilateral refusal to do business does not violate the antitrust laws so long as there is no purpose to create or maintain a monopoly." Thus, the practice of including a single manufacturer's specification as

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## Legal Notes

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part of the architect's bid package was approved.

Many architects, in an attempt to open bidding to nonspecified suppliers, will often include an "or equal" clause in a proprietary specification. Although the use of the "or equal" clause has received mixed reviews in the design profession, a Massachusetts federal court in *George R. Written, Jr., Inc. v. Paddock Pool Builders, Inc.*, put to rest the notion that an architect can be held liable for an antitrust violation through his decision that a product is not equal to the product specified.

The burden is on the supplier who has not been specified to convince the architect that his product is equal for the purposes of the particular project. *This reduces itself to a matter of salesmanship.*

The architect, as the owner's agent, has a free hand to specify those products which he or she believes best meet the client's needs. Further, because an architect's choices of products are ever subject to the approval of the owner, the ultimate buyer of the product, the court in *Kendall* held that the specifier's discretion in that case was sufficiently limited to eliminate the possibility that any conspiratorial agreement existed between the architect and the supplier whose product was selected. The ultimate holding of many of the cases construing whether an architect, an owner or another supplier have violated antitrust laws is that these persons are free to choose the product they desire. The antitrust laws exist only to assure that the choice of the product has been made freely under the circumstances and the play of competition has been available.

Architects can rest easy for the moment in specifying a particular product for a particular building or even specifically eliminating certain products through the use of specifications. However, associations which develop industry standards must exercise a bit more caution. The United States Supreme Court, in *American Society of Mechanical Engineers, Inc. v. Hydrolevel Corp.*, recently held that the engineers' association engaged in anti-competitive practices by allowing itself to be used to develop industry codes and standards which had the effect of excluding a certain manufacturer's fuel cutoff device for heating boilers. Although the *Mechanical Engineers* case involved a conflict of interest of one of the association's officers, the decision should alert design professionals to the possibility of antitrust liability.



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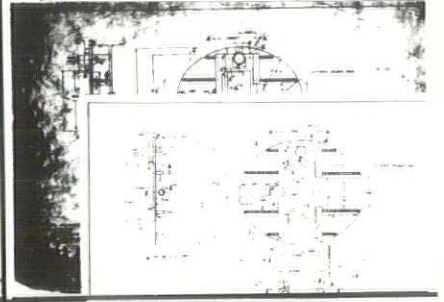
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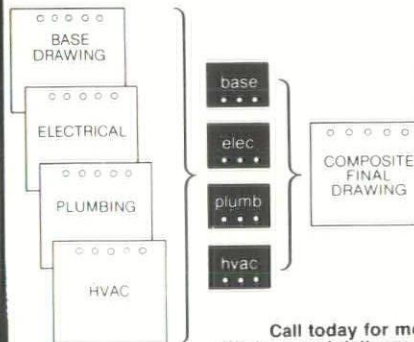
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# Making South Florida Homes and Offices Energy-Efficient

by Jeffrey Smith

The most efficient home in South Florida is one that takes advantage of, rather than fights, the climate for our area. In order to take advantage of the South Florida climate, homes should be designed for maximum ventilation or an "umbrella" instead of a "refrigerator." Keeping this in mind, roof type and insulation develop more importance than wall type or insulation. However, in today's technology, requiring an R value greater than R-19 is not feasible. Also, higher ceilings should be employed to allow body heat to rise. Allowances

should be made to allow for a home designed to work with the climate. Currently this is not the case.

The South Florida Energy Code currently sets its requirements for the "refrigerator" design, with no exceptions.

Some factor should be employed to consider wall and roof color. Although it is not the intention to tell an owner what color to paint his house, the public should be made aware of what color can do to wall and roof U values. A dark, earth-toned home in South Florida makes as much sense as an all-white home in the northern regions of Maine.

A factor should also be considered

for landscaping. In a climate where foliage grows so readily, it is quite easy to achieve building shading through landscaping and still allow for ventilation.

If a refrigerator is the client's desire, then glass type becomes important. In this case, thermal pane glass with tinted exterior and clear interior should be employed. In a climate-designed home, windows with 100% ventilation characteristics should be used in conjunction with either louver shading, increased overhangs or landscape shading.

If air conditioning is to be used, a reverse cycle unit with a seer of 8.0 should be employed with a heat recovery unit to boost incoming water temperature to the water heater.

As far as water heating is concerned, with 73% sunshine per year, solar water heating is obvious.

In conclusion, if a residence has been designed to take advantage of the climate, with proper ventilation, overhang and properly insulated roof canopy, this type of home should not be penalized by having to meet the "refrigerator" design.

Therefore for its short periods of heating or air conditioning, this design will consume far less energy than the home that will require air conditioning the major portions of the year due to the fact it cannot take advantage of thorough ventilation to keep the interior conditions within the comfort zone.

The present energy code requires that if any air conditioning or heat is used, the house must meet the design criteria of the refrigerated design. In essence, we are increasing the energy use rather than conserving it.

Because this is an overall approach and not one on which you can impose a strict set of design criteria, it can be handled by having the design architect certify that the building was designed to take advantage of the climate. This kind of approach can be utilized for Zones 8 and 9 of the South Florida Energy Efficiency Code. Zone 8 includes Martin, Palm Beach, Broward and Dade Counties. Zone 9 includes the Keys.

*Jeffrey Smith is Development Energy Research Project Coordinator, The Biegoney Associates, Inc.*

## HOUSE COMPONENTS

	CLIMATE DESIGN	REFRIGERATOR
<b>WALLS</b>		
Concrete block	N/A	*R-6 insulation
Frame	R-11 insulation	*R-19 insulation
<b>DOORS</b>	N/A	Solid wood or insul. metal w/storm door
<b>CEILING</b>		
Under attic	Attic fan on thermostat set to 90°	R-19 insulation
Single assembly (exposed beam)	1½ wood + R-10 insul. white finish surface	*R-19 insulation
<b>FLOORS OVER UNCONDITIONED SPACE</b>		
Wood	Higher ceilings	R-11
Concrete	N/A	R-3 min.
<b>SLAB</b>	N/A	*R-3 perimeter
<b>GLASS</b>	Max. % with 100% opening & increased overhang or louvers or landscaping	*25% openings max. with thermal break & double glazing
<b>DUCTWORK</b>	N/A	1" fiberglass
<b>HEATING SYSTEM</b>	Gas base units	Reverse cycle, Seer 8
<b>COOLING SYSTEM</b>	Ceiling fans	Reverse cycle, Seer 8
<b>WATER HEATING</b>	Solar/Gas Insulated tank	Solar/gas w/heat recovery from A/C



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# The Reality of Fantasy Architecture

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## Florida's theme parks are merely the latest twist on centuries of leisure and recreation architecture

by Chris Miles

More than 2000 years before the Shamu Stadium at Sea World was conceived, the Romans flooded the Coliseum and galley crews fought to the death for the amusement of the emperor. Americans have accommodated their desire to be entertained with the zeal, if not always with the style, of the Caesars before them. And Florida has always been the focus of the desire to relax and be entertained, a destination for many years of those seeking the pleasures of the sun, and in more recent years the home of a booming industry in theme parks.

Florida's entertainment kingdoms may seem to be recent inventions, but they are not. For more than 6000 years, kings and pharaohs, monied moguls and the occasional mere mortal have indulged their leisure and recreational pursuits in stadiums and arenas, in theaters and museums. And the architects who conceived those structures have historically embellished their creations with far more elaborate designs than structural necessity dictated.

Leisure architecture has always been, to some extent, embellishment architecture. The desired effect was achieved as much by theatrical technique as by solid construction. As the principles of architecture developed in the cradles of civilization, buildings became symbolic and emotional statements. Decoration and scale dominated all great structures throughout history. Buildings were painted and gilded to add a mystic element or a sense of fantasy. Buildings like the Colossus at Rhodes, the Great Halls of Darius at Persepolis and the Parthenon in Athens were awesome and inspiring and attained god-like status.

By the time of the Romans, leisure activities and the unique buildings they required had spread to a new and lower order. Senators, consuls, even a landed aristocracy were commissioning opulent architecture. These new leisure buildings mimicked the winter palaces of Herod and the summer home of the emperor Diocletian, much as some

theme park buildings today mimic the homes of the great and powerful of more recent history.

Leisure architecture built by the Romans is the backbone of today's massive recreational building industry. Contemporary water parks with their whale and dolphin shows are direct descendants of the flooded Coliseum in Rome. Roman architects when designing amphitheatres considered the same problems presented today; circulation crowd control, sight lines, shade structures, materials, acoustics and seating. The barbaric slaughter of 307 prisoners of war in the Forum of Trajan 358 B.C. heralded centuries of cruel spectator sport and is the forerunner of modern combat between padded gladiators in the many bowls that dot the country.

New types of recreation and entertainment have spurred novel architectural solutions. And new technology has ushered in an age of almost limitless ways of entertaining the masses. With new materials like fiberglass, plastics, glass-reinforced concrete and new alloys, designers in the leisure industry can reproduce architectural forms from any period in history. And nowhere has this been done on the scale of Disney Productions.

The Disney formula, much copied, has moved the world from Punch and Judy hand puppets to an environment in which the audience is not merely watching, but participating. The physical incarnations of Mickey and Donald and their compressed air cousins are lifesize and believable. So successful has this formula been that Disney parks have been defined as the largest human traps ever invented by a mouse.

The amusement park, which began its rapid expansion at the turn of the century and spread rapidly across America, reached a zenith in the early 60s. When Disneyland opened in California in 1955, it was a new concept in family entertainment that embodied all that had been learned from millennia of developing leisure forms. But Disney had taken the form beyond amusement

TURN TO PAGE 13





**'It Was Understood From The  
Beginning That Disney Had  
Total Design Control . . .'**

by Alan C. Helman, AIA

How does a firm get the commission to design one of the international pavilions at Disney's EPCOT Center? Like most significant commissions, Helman Hurley Charvat Peacock's (HHCP) retainer for the American Adventure Pavilion at EPCOT was a combination of a lot of hard work and a little luck.

Even before the firm was established in 1973, ties were established through civic and cultural activities to people in the Disney organization. It

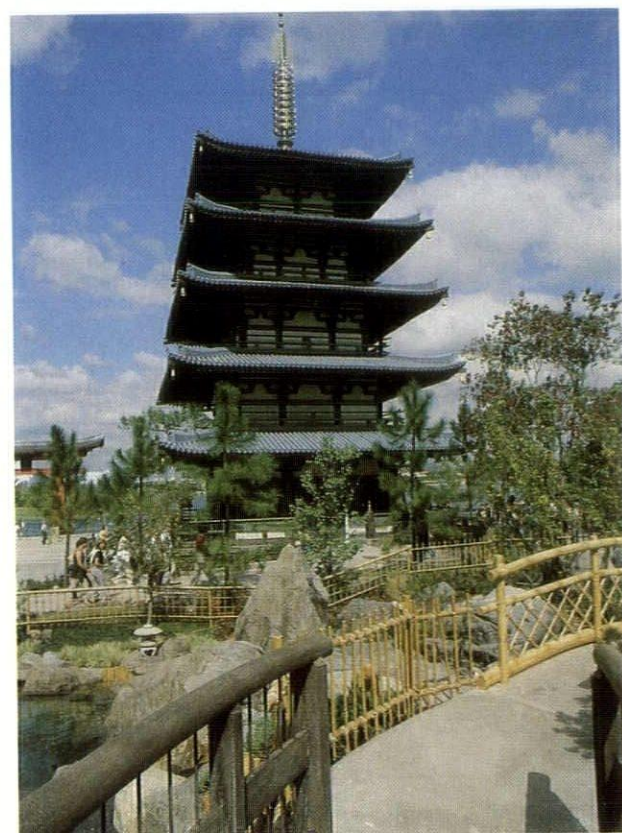
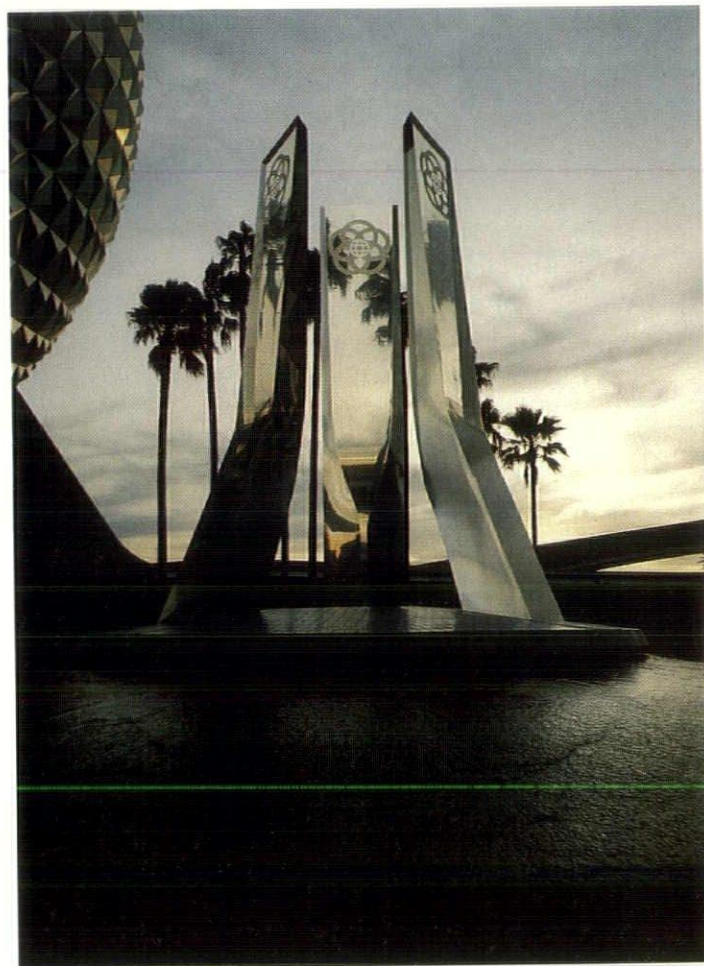
seemed likely that Disney would need architectural services on their proposed EPCOT project. Through the Disney staff in Florida, contact was made with the appropriate people at Disney's in-house design firm, WED Enterprises (for Walter Elias Disney), in Anaheim, California.

Eventually representatives from HHCP were invited to California to see a presentation on the EPCOT project. Architects and engineers

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Clockwise from right: Fountain at Spaceship Earth entrance to EPCOT, the Japan Pavilion pagoda, the interior and exterior of the American Adventure Pavilion (photos by Bob Braun).





FROM PAGE 10

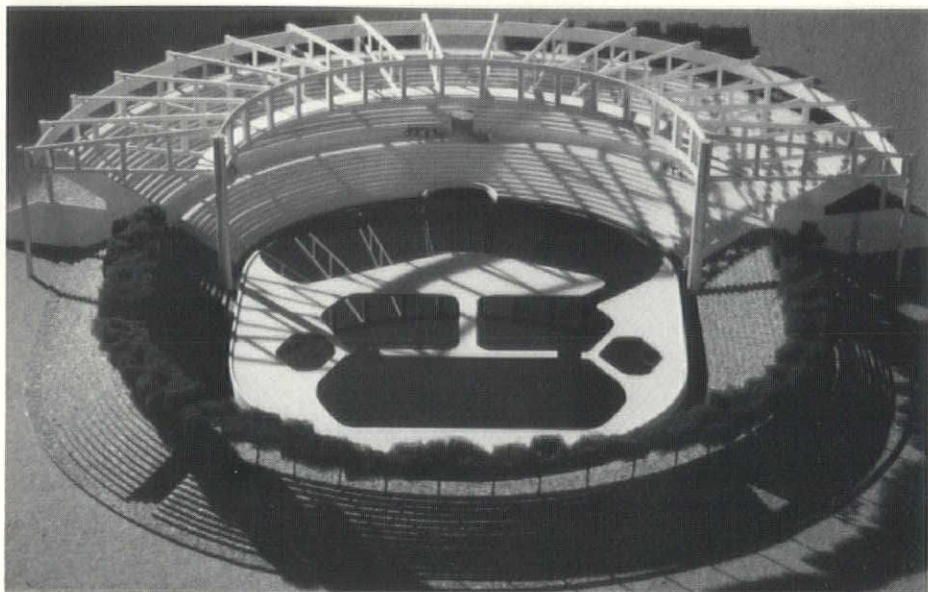
parks and created the idea of a theme park. Theme park architects inherited old techniques but were faced with new and challenging problems. Not the least of these problems was that the theme park had to make money. It had to operate efficiently, it had to be entertaining, and above all, it had to demonstrate a theme.

Three projects in the Orlando area illustrate the approach companies now take in developing a contemporary theme park. The first two projects, the American Adventure Pavilion at Disney's EPCOT Center and the English Village for Little England, are both examples of embellished leisure architecture. They are not what they appear to be. Each structure is designed with the minimum amount of architectural detail necessary to achieve the required illusion and use.

The American Adventure Pavilion at EPCOT, for example, is not a colonial hall but a luxury cinema theater filled with animated figures. The pavilion looks like a colonial hall, but it is made not of bricks, but of fiberglass. Disney has a team of in-house fabricators that use fiberglass moulding in most of their creations. It is the effect that counts. And to enhance the effect, the scale of the buildings is often altered dramatically. Buildings often break all laws of proportion (Is a Georgian building really the same height as an Italian campanile?) and the designer is faced constantly with "real" versus "artificial."

The English Village at Little England, a major new development outside Orlando, was built on an artificial mound 15 feet above grade beside an artificial lake. A few old English oak buildings were dismantled and reconstructed on the site while others, including a three-story 17th century jettied building, are as recent as 1982. But all of the buildings must look as if they have been there forever. The effect of wattle and daub is achieved with the use of clay bricks or stucco. In the absence of time, timber is aged with acid and shotblasting, walls are constructed without plumb lines and doors are deliberately hung off center. This type of construction produces fantasy architecture that could convincingly disguise a pre-engineered metal building.

By comparison, there were many environmental conditions to be accommodated in presenting up to 15 killer



Model for the 6,000 seat Shamu '84 Stadium at Sea World near Orlando. Photos courtesy of Helman, Hurley, Charvat and Peacock, Architects.



Several buildings in Little England near Orlando under construction.

whales to a large audience at a third new project, this one at Sea World. The architects at Helman Hurley Charvat and Peacock developed an architectural solution in which the needs of human spectators are almost secondary to the needs of the animals. Moving in the opposite direction of the embellishment architecture of theme parks, the 6000 seat ergonomically designed Shamu '84 Stadium at Sea World is pure in both form and function. It poses interesting structural challenges for the architect and it does not profess to be something it is not.

The acoustical roof, its main leading girder supported by 7-foot diameter columns, shelters the audience and permits uninterrupted viewing. The performance pools, designed to provide 40,000 square feet of water surface, include breeding and research pools, holding and medical pools and the main performance pool, which is 35 feet deep. Collectively, these pools hold 4½ million gallons of man-made sea water. Tensile canopies test the imagination, the audio-visual and staging requirements and the

potential conflict of mechanics with salinity. The end result is a unique design in the theme park industry that is not a replica of anything.

Theme parks have a phenomenal future as one part of the increasingly sophisticated leisure and recreation market. Helman Hurley Charvat Peacock is investing in a long-term expansion in this growing national and international market. The firm is currently designing much of MCA's Universal City theme park, another project near Orlando that is still under wraps.

Novel forms of recreation and entertainment have always inspired new approaches in architecture and design. Embellishment architecture is one of these forms. The future promises even greater sophistication in thematic design in resort hotels, restaurants and other areas of the leisure market. But the theme park got there first.

*Chris Miles is Director of Leisure/ Recreation/Entertainment/Planning and Design for Helman Hurley Charvat Peacock/ Architects, Inc. in Orlando.*





## Building the Mexico Pavilion

by Kathleen Richards

Mexico is represented in EPCOT Center by an imposing pyramid inspired by the ancient Mayan and Aztec pyramids. The five-tiered sloping wall of the pyramid is 50 steps high, making it visible from any point around the World Showcase lagoon.

As the architect for the Mexico Pavilion, Schweizer Associates of Orlando was responsible for preparing the details and the construction documents for the pyramid. They worked from a concept design created by WED Enterprises, the design arm of the Disney empire. Before beginning the detailed design, representatives of Schweizer Associates traveled to several Mexican cities and took extensive photographs of buildings and outdoor plazas.

The Mexico Pavilion is divided into two primary sections — the pyramid, which serves as the entryway, and a large rectilinear building behind the pyramid which contains an interior plaza and water ride. The basic structure of the building is steel columns and long span steel joists with interior columns on 30-foot centers.

One of the most challenging problems the project designers faced was creating a water-tight exterior on the pyramid that would achieve the look of ornate Indian stone sculpture. The first step in this process was the erection of the steel structure infilled with steel studs. Gypsum sheathing was then attached to extruded styrene foam. A layer of hard-coat synthetic plaster was applied over nylon mesh to the extruded styrofoam insulation with the synthetic

plaster used as a scratch coat for the final cement finish. The 1-inch to 3-inch finish gave the Disney artisans the freedom to create the finish texture that gives the building its ancient appearance.

The pyramid contains a medium-security museum that houses a rare display of 140 works of pre-Columbian-Mexican art. The collection is valued in the millions of dollars and includes some items 2000 years old. Because of the value of the museum display, waterproofing was extremely important. The hard-coat synthetic plaster solved the problem.

An arch at the exit of the museum opens onto a small Mexican town at twilight, which is housed in the building behind the pyramid. The ceiling or "sky" of the town is covered with soundproof material and has the appearance of the early evening sky. Underneath the twinkling sky is a restaurant called the San Angel Inn and a lagoon.

Across the lagoon, inside the building, is a second pyramid wrapped in jungle vines where visitors can take an eight-and-a-half minute boat trip that cruises through depictions of Mexico's cultural periods. The boat ride, known as El Rio de Tiempo or The River of Time, accommodates 1920 visitors per hour.

The 27,207 square foot project took two and a half years to complete and had a construction staff of 400 at peak production.

**Kathleen Richards** is Marketing Coordinator for Schweizer Associates, Inc. in Orlando, Florida.

## Disney Had Control

FROM PAGE 11

from all over the United States were present. The audience of professionals was so big, in fact, that the presentation was made several times over a three-week period. A key Disney employee later called to ask if HHCP was interested in a possible project at EPCOT and no time was wasted in setting up an informal interview at the firm's offices in Winter Park. Disney sent an architect and an engineer; Alan Helman and Tom Peacock represented HHCP.

It was understood from the beginning that Disney had total design control of all the pavilions at EPCOT. Before any work was done by any of the consultants, Disney's designers and engineers would develop concept studies, show studies and preliminary engineering evaluations. The consulting architects and engineers would be responsible for refining the drawings and ensuring that they met code requirements. Ultimately the architect would be responsible for all construction documents and for providing management and production capabilities.

Several weeks after the meeting in Winter Park, representatives from the firm were asked to return to California, again at their own expense, to talk further about working on one of the pavilions. At that meeting, Disney revealed that they had selected HHCP as architects for the American Adventure Pavilion, subject to final discussions and fee negotiations.

There was one more trip to California for a detailed review of the fee proposal and further redefinition of the services to be provided, and it was then that the HHCP was retained to assist Disney on the pavilion.

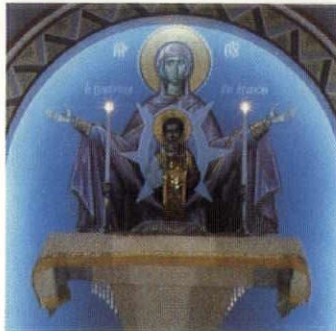
Design development and construction documents took a year and a half to complete, with as many as 12 members of the firm working on the project. Construction began in June 1981, and was completed just before EPCOT's opening in October, 1982.

The American Adventure Pavilion is the premier pavilion of the World Showcase at EPCOT. The building is the largest in the World Showcase, and many believe the spectacular presentation, complete with walking, talking, computer-operated animated figures, is the most outstanding of the World Showcase shows.

**Alan C. Helman, AIA**, is President of Helman Hurley Charvat Peacock Architects, Inc.



# St. Augustine's Byzantine Shrine



Detail of the Holy Gate and altar inside St. Photios Shrine.

Not often does a restoration project call for the creation of a shrine in the rear of the building. But that was the request when the Avero House in St. Augustine's Historic District was restored.

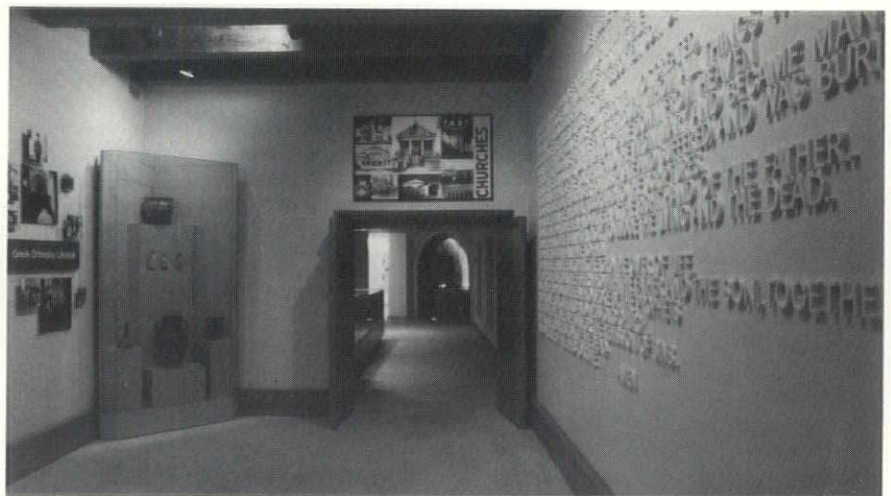
The Avero House was the first known place of worship in North America for Greeks, who came to St. Augustine after first settling in a Mediterranean colony in New Smyrna. When the Avero House was being restored, the Greek Orthodox Archdiocese of North and South America commissioned the St. Photios National Greek Orthodox Shrine. The shrine honors St. Photios, the missionary saint who expanded the Greek Orthodox Church into northern Europe. St. Photios Shrine is the only Greek Orthodox Shrine in North or South America.

Pappas Associates Architects, Inc. of Jacksonville was project architect for the Avero House restoration and

the construction of St. Photios Shrine. The challenge to architect Ted Pappas was to create an interior structure with a Byzantine feeling in a room with a ceiling less than eleven feet high. Using the basic Byzantine floor plan of a square with a dome on pendentives resting on arches, the shrine achieves its historical effect without relying on traditional building methods.

Iconographer George Filippakis, who was born in Crete but now lives in New York, created the frescoes inside the shrine in accordance with religious and historic precedent. Traditional iconography dictates the subject and placement of all imagery on the icon screens to give the shrine a sense of serenity and holiness.

Dr. Kathleen Deagan was archeological consultant for the project. Fred Cox Construction Company in Jacksonville was the builder.



Left, exterior, Avero House, which houses St. Photios Shrine. Above, interior, Avero House, leading into St. Photios Shrine (photos by Bob Braun).



## Awards Programs Dazzle in Mid-Florida and Florida South



Architects offices swept the Merit Awards in the Mid-Florida competition. Pictured here, left, Catalyst Inc.'s renovation of the Mather



Building for use as its offices; and right, the Evans Group's renovation and design of its offices.

During the last months of 1982, prestigious jurors met in Central and South Florida to select the best from an architectural palette consisting of everything from new design to restoration.

In November, the Mid-Florida Chapter of the AIA, put on a \$17,000 awards presentation in the Bob Carr Auditorium in downtown Orlando. The two-hour Florida Symphony performance and awards presentation concluded with a champagne reception and a chance to view the award winning projects up close.

"Architecture and Symphony — A Performance in Art" was the theme of the program and its success marked the Mid-Florida chapter's commitment to uniqueness and an aggressive approach to the AIA's continued emphasis on community awareness of excellence in art in the form of architecture.

The jury for the Mid-Florida Design Awards Program for 1982 consisted of Mack Scogin, FAIA, Heery and Heery, Atlanta, Georgia; Mark Jaroszewicz, FAIA, Dean of the College of Architecture, University of Florida; Ron Robinson, AIA, Robinson and Associates, Coral Gables; and Dan Donelin, Professor of Landscape Architecture, University of Florida. Chairman of the Honors and Awards Program was Ray Scott, AIA, a principal in the firm of Catalyst Incorporated Architecture. Seventy-one submissions were made for the competition.

The winners of Honor Awards were: KBJ Architects, Inc. and Schweizer Associates, Inc. and the Greiner Team for the Orlando International Airport; Post, Buckley, Schuh, and Jernigan, Inc. for the landscaping of the Sun Bay Club; Rosemary Gillett, for the interiors of the

Jim Strasberg Residence; Robert J. Laughlin for the lighting of the Orlando International Airport and the City of Orlando, Hart Krivatsy Stubee and Oru Bose for the special publication, "Orlando Central City."

In the Merit Award Category, the winners were: Helman, Hurley, Charvat and Peacock for the residence of Dr. and Mrs. Ronald K. Donis; Guy Butler, RIBA, AIA, for the renovation of the Mather Building into the offices of Catalyst, Inc.; Divoll and Yielding Architects, Inc. for the design and renovation of their own office; the Evans Group for the design and renovation of Offices for the Evans Group; Wallis Baker and Associates, Inc. for the landscaping of Combank/Seminole County and Raleigh and Associates for the interiors of the Villa Nova Restaurant.





Farther south, the Florida South Chapter of the AIA made their 1982 Awards of Honor in Architecture at a banquet held in December. The event took place at the new downtown Cultural Center in Miami.

Jurors for the Florida South Design program were Malcolm Holzman, FAIA, of Hardy, Holzman and Pfeiffer, James Stewart Polshek, FAIA, Dean of the College of Architecture at Columbia University and David A. Morton, executive editor of *Progressive Architecture* and a native of Miami.

All entries in the Florida South competition were required to be designs of the last three years. Winners were:

Andres Duany and Elizabeth Plater-Zyberk for Charleston Place in Boca Raton and Hibiscus House, Coconut Grove; Aragon Associated Architects, Inc. for the Gingras Dental office; Architects Baldwin and Sackman for the Lakeside Memorial Park Mausoleum in Miami; Arquitectonica International Corporation for The Palace in Miami, the Overseas Tower in Miami and The Square at Key Biscayne; Bouterse, Perez and Fabregas Architects for the Opa-Locka Neighborhood Service Center in Dade County and the Bouterse House in Coconut Grove; Spillis, Candella and Partners for the residence of Dr. Phillip T. George in Miami and the houses for Dixon Wallace Christian in Coconut Grove; Wolfberg/Alvarez/Taracido & Associates for the Maintenance Facility for County Streets and Highway Division.

The Palace on Brickell Avenue, above, is a 41-story condominium apartment building designed by Arquitectonica International Corporation. Photo by Timothy Hursley. Charleston Place in Boca Raton, right, was designed by Andres Duany and Elizabeth Plater-Zyberk following traditional urban patterns with some typical small town elements such as a street corridor and private garden in each unit. Photo courtesy of Jean Whipple Associates.





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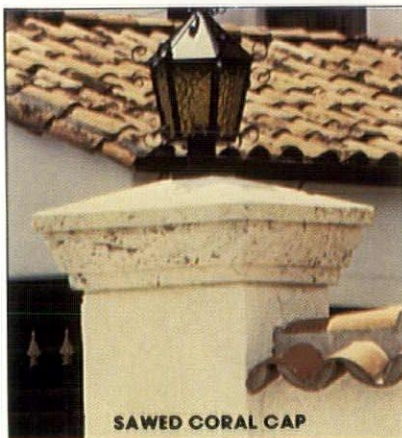


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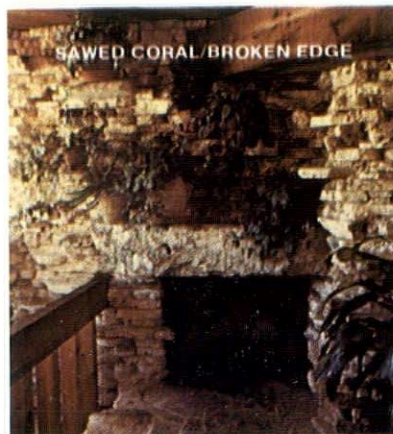
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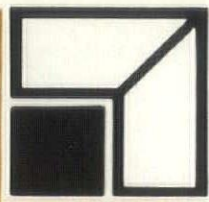
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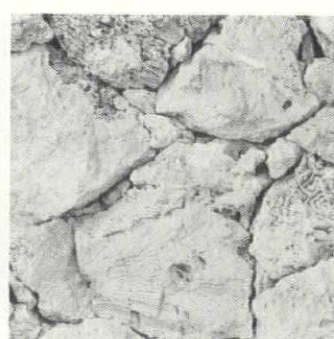
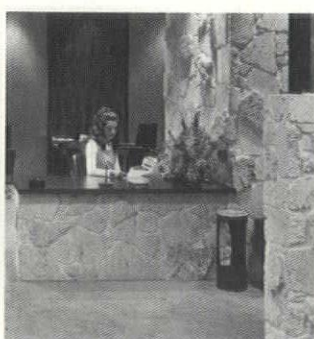
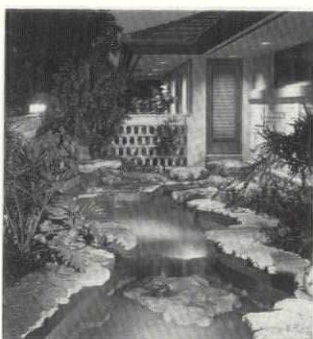
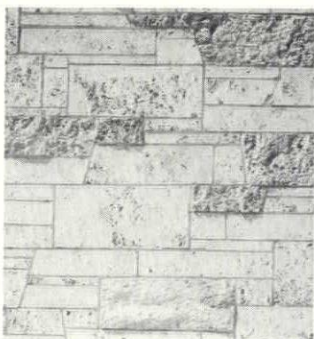
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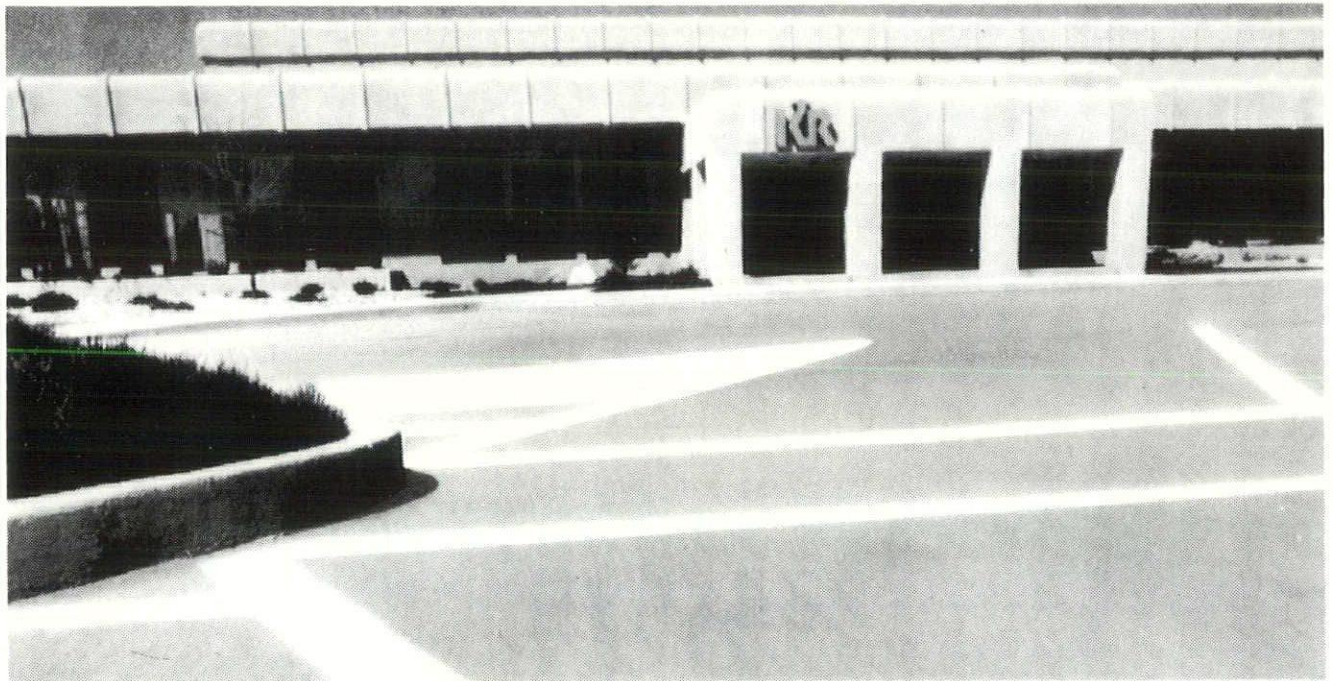


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# Restoring The Snell Arcade: A Prologue to Downtown Redevelopment

by Diane D. Greer

In 1927, Perry Snell, the wealthy developer of St. Petersburg's waterfront, hired Edward Kiehnel and Leo Elliot to design an ornate office building in downtown St. Petersburg that many felt was a monument to himself and his achievements.

The Snell Arcade, as it was built in 1928, was highly ornate and combined many styles in its richly detailed exterior. Unfortunately, time took its toll on the building and in 1950, it underwent a major "modernization" which all but obscured the grandeur of the original building.

Today, however, the Snell Arcade looks just as it did the day it opened in 1928. But it took two-and-a-half million dollars and two years to accomplish that feat.

The restoration of the Snell Arcade, which received an Aurora Award from the Southeast Builders Conference in 1982, was accomplished by project architect Charles S. Canerday of the St. Pete firm of LaDelfa Canerday. The restoration was financed by building owner John Galbraith and L.M. Duncan and Sons was the contractor.

Because of the insensitive modernization of the building in the 50's, the restoration was both time-consuming and complicated. Architect Canerday recalls feeling more like an archeologist than an architect on the project. The original arcade had been destroyed. Two floors bridged the buildings upper spaces obscuring the loggia and the lofty sky-lighted ceiling. Wall panels entombed tiled walls, columns, brackets, a magnificent arch and a mosaic which was brought from Italy. The marble facade was stuccoed and painted.

In 1980, John Galbraith moved his securities firm to St. Petersburg where he bought and restored the Snell Arcade. A fondness for Mediterranean Revival architecture and a need for enough space to accomodate his rapid-



Third floor terrace of Snell Building after restoration. This space is now used for outdoor dining by the Arcade Terrace Restaurant.



The shopping arcade after restoration. Photos by B.J. Canerday.

ly growing firm induced him to undertake the restoration. Today, his company occupies sixty percent of the 40,000 square feet of usable space in the building.

It was with great sensitivity that the architect was able to uncover and integrate vestiges of the old arcade into the rehabilitated arcade. Today, most of the original architectural details have been uncovered to reveal a building that personifies the architectural style associ-

ated with the great Florida real estate boom of the twenties.

In terms of the Snell Arcade's value to downtown St. Petersburg, it seems to have been something of an impetus to other developers. St. Pete's central business district steadily declined in population and tax base for many years. Recently, however, a resurgence of interest in rebuilding the downtown coupled with the Snell Restoration seem to have acted as a catalyst for other development.



## LETTERS

Dear Editor:

I finally got some time to sit down with the "Florida Architect" and was delighted—once again—at the signs of growth and development of the magazine.

My pleasure was topped off with your notice of the Firestone project, now nearing completion. Thank you!

Leslie Divoll, AIA

Dear Editor:

Irreverent, irrelevant irritation is the kindest appellation I can conceive for the Fort Lauderdale Riverfront Plaza design depicted in the Winter 1983 issue of *Florida Architect*. It is an abomination and an insult to the people of this City and to those who gave so freely of their expertise and time during the 1974 Centrum Charrette (a three-day intensive planning session for the redevelopment of downtown, comprising over 100 people representing every aspect of the community and sponsored by the Broward Chapter, A.I.A.).

This travesty, passing itself off as architecture, blatantly violates every precept of Charrette and design sensitivity.

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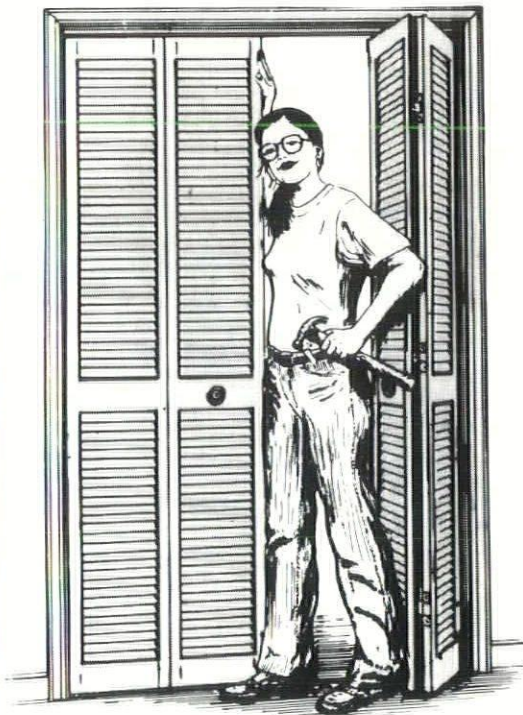
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Shrugging indifference, this sleazy prostitute ignores any sense of propriety in its contiguity with Himmarshee (our historic district) or our more modern revitalizations. A few sprigs of grass and nauseatingly repetitious palm trees, cookie-cut from slabs of concrete, apparently comprise the conscious-salve to the admonition that downtown, especially near the river, must be generously greened (insidious inclusion on the drawing of the existing Bubier Park is misleading).

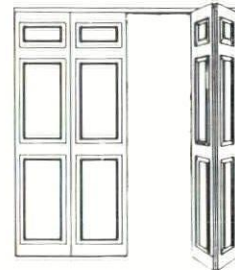
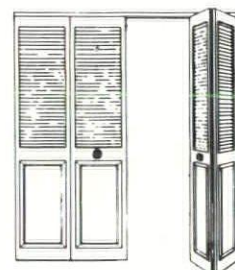
If the jury and the DDA (Downtown Development Authority) are "pleased with the winning design", this "gateway to the river", then I suggest they remove their rose-colored glasses and look again in the cold light of day. I defy anyone to state from which school of design this hodgepodge emanated since it appears to be a compendium of Sir Banister Fletcher ranging from the pyramids right through Mr. Johnson's latest comedic episodes.

We of Charrette and the architectur-

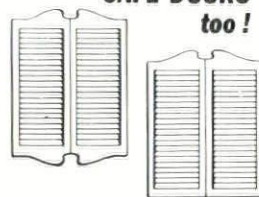
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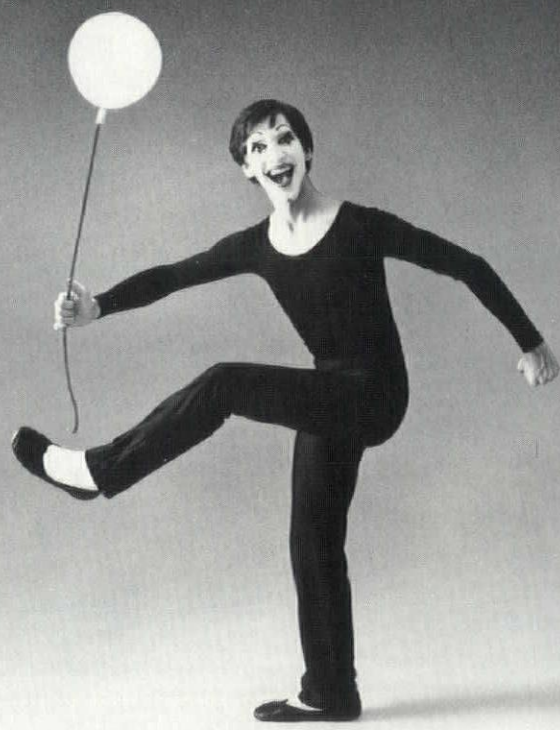
Editor:  
I am so glad to see that the *FLORIDA ARCHITECT* has so appropriately documented the program and events that took place during the 1982 Fall Conference. In years to come, I'm sure that

I'll enjoy browsing back through the articles on the Sarasota School, Puerto Rico, the student competition, the Rudolph interview and even the article on page 7 and recall the fun, excitement, enrichment and enlightenment that those few days afforded me.

Thanks for continuing to provide "good journalism" to FA/AIA.

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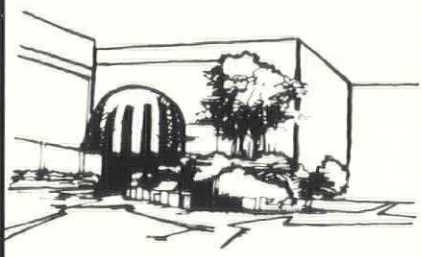
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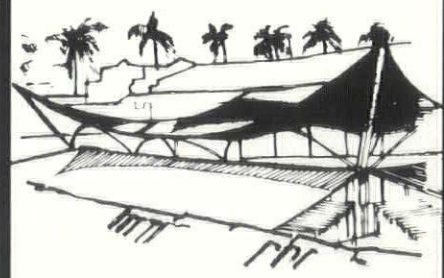
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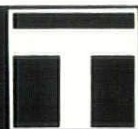
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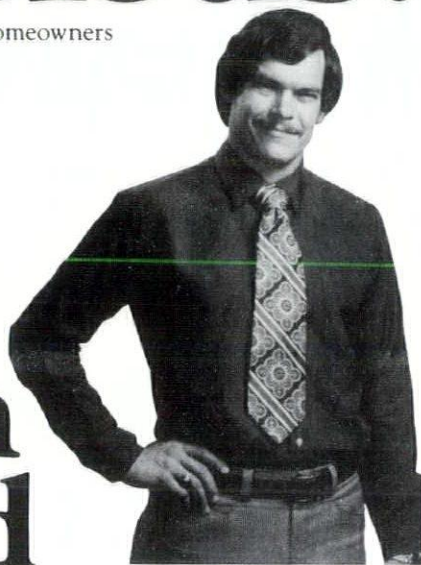
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## The Financial Institute of the Future

by Mike Alfano, AIA

The first-year Graduate Design class at the School of Architecture at Florida A&M University in Tallahassee was recently engaged in a local competition sponsored by PESCO (Public Employees Service Company).

The intent of the competition was two-fold: Michael Sheridan, President of PESCO, wanted to explore what the financial institute of the future might be, and second, what sort of headquarters building might best project that image.

The challenge, developed by Professor Michael Alfano Jr., AIA, and Michael Sheridan, required the winning design to address imagery, economy, energy, the work environment, expansion for PESCO's future needs, and the provision of meeting space for local community groups.

The Graduate Design Studio of six students provided the sponsor with a wide range of design options. In addition, Mr. Sheridan feels that he will be a much better client when his company proceeds with their building plans.

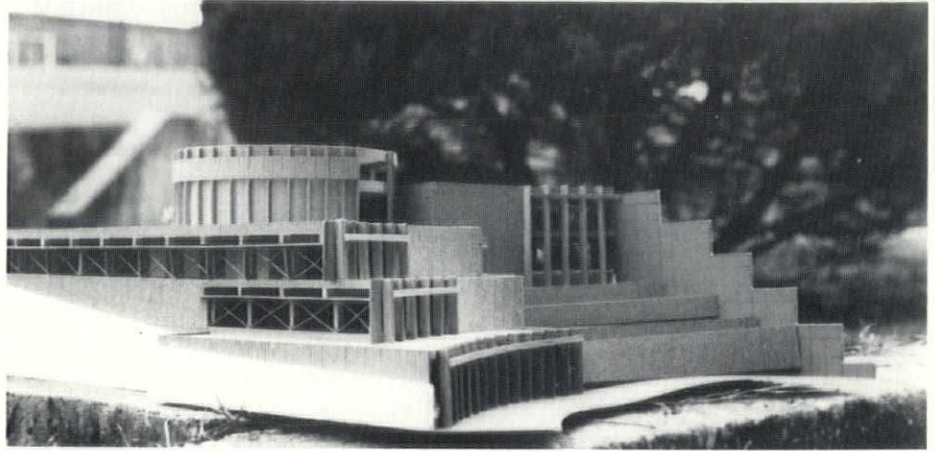
Kenneth Walker of Walker Group, a visiting lecturer at the Florida A&M School of Architecture, held a mid-term review with the students. Two local architects, Ivan Johnson, AIA, and David Fronczak, AIA, acted as jurors along with Mr. Sheridan.

The winner of a plaque and a \$200.00 cash award was Christopher Wenzel. Mr. Wenzel's design integrated building activities to a sloped site with a pond, and graphically expressed PESCO's civic concern by using the community meeting facilities as a major design element.

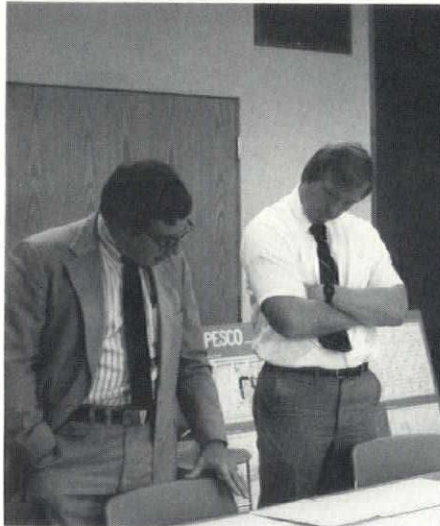
The jury felt that the winning design integrated function, economy and environmental harmony with a bold statement of the company's desire to have their headquarters transcend the average office building.

The value to the students of this competition as an educational experience was intensified by their interaction with the administration and employees of PESCO. Also important was the understanding which the sponsor gained into the architectural possibilities for his new building.

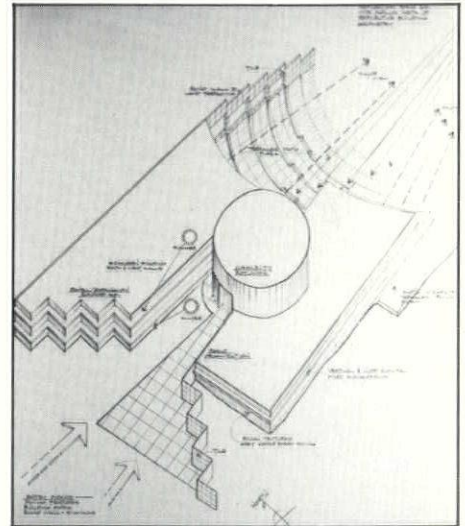
Mike Alfano is Associate professor of Architecture at Florida A&M University.



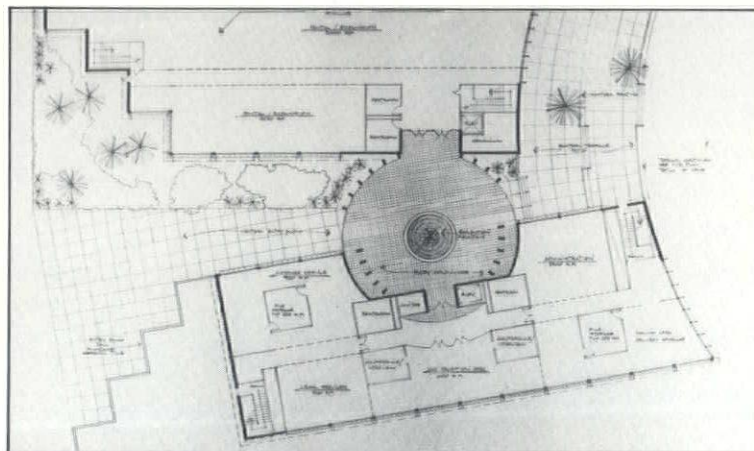
The model of Christopher Wenzel's winning design.



Jurors Ivan Johnson, left, and Dave Fronczak.



Axiometric drawing of the winning design.



Site plan of Wenzel's Financial Institute (photos courtesy of Florida A&M University).





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# The Architect's Role In The Construction Industry

by H. Samuel Krusé, FAIA, AICP

Practicing architects must be knowledgeable about the society in which we play significant roles. We must especially be knowledgeable about how our society functions, why it functions that way and how long it will continue to function as it does now.

Architects will feel the impact of a changing society. Different kinds of buildings will be called for by dynamic change. The quantity and quality of buildings will be affected by the need to conserve energy and integrate natural and man-made environments. Still, buildings must be aesthetically and economically satisfying and speedily constructed.

Many architects are so involved with client needs, with building one building at a time, that they are unaware of rapid changes in government, culture and the way the architectural profession is affected. Many architects do not understand how the construction process and the construction industry are developed and controlled, or how the architect's role in the process and the industry is changing.

In 1969, The American Institute of Architects, responding to the educational needs of architecture students, decided to include in the Architects Handbook of Professional Practice a chapter on the construction industry. They also decided to put the Handbook in a three-ring notebook rather than in a bound volume as it had been before. Things were happening too rapidly to permit anything as permanent as a bound Handbook.

The 1969 Handbook defined the construction industry as a voluntary cooperation of many independent parties. These independent parties shared the common objective of getting the building built, or getting the job done. Stated more simply, each party's common objective was "Let's get our part of the project finished as fast as we can and without errors. Our contract includes little profit and allows no margin for tardiness or redoing unacceptable work." This is the profit motive as the foundation for united action.

The 1969 Architects Handbook described four elements of the construction

industry: the owner, the design professionals, the constructors and other groups such as finance agencies and real estate services.

"Through the normal procedures of the various elements of the building field," the Handbook stated, "unity and a high degree of efficiency are attained as a result of customary and habitual relationships. In this atmosphere, without domination, the design professionals are free to create." This was the first indication that building was not solely the effort of architects and general contractors.

In describing the various elements of the construction industry, the Handbook listed only 46 organizations, even though there were hundreds of professional, technical, trade and business organizations involved in the construction industry. Such was the thinking in 1969 in spite of the complexity of the construction industry. It is remarkable that the industry in the decades prior to 1969 achieved even a semblance of unity and efficiency in the willing pursuit of a common objective.

The reasons for the semblance of unity and efficiency — in addition to cheaper money and little concern for energy conservation — were the simplicity of the building procedure and the established responsibilities of the various parties involved in the construction process. Before 1969 the common building procedure was for the owner to develop a building program, then to select an architect to lead him through the building procedure that was only rarely understood by lay persons.

In serving the owner, the architect was usually the prime professional on the project. The architect prepared the schematic documents. He guided the owner in selecting a contractor and in determining the time and budget allotted to the project. The architect prepared the details of the project for bidding and assisted the owner in receiving and awarding the bids. As the owner's representative, the architect was responsible for the general administration of the contract and for reviewing the work of the contractor as the project progressed. As the author of the construction documents, the architect acted as interpreter of the intent of the documents and resolved disputes between the owner and

the contractor.

There were few deviations in the roles of the architect and the contractor. Both knew their obligations and responsibilities. The American Institute of Architects and The Associated General Contractors worked to ensure that both groups fulfilled their responsibilities.

It is time for the AIA to revise its 1969 definition of the construction industry. But it is difficult to know what revisions are valid. We do know these things: Federal, state and local governments continue to force onto the industry a responsibility to conserve energy. The cost of money and inflation will aggravate the design-and-construct-simultaneously syndrome. Construction managers, working with automated assistance, are assuming some of the work of contractors and architects and upsetting the traditional division of responsibilities. Increasing use of the computer introduces a new concept of design and raises the question of who is responsible for designing the computer programs. As in energy conservation, the government is dictating changes to the construction industry and the public is reacting emotionally to design decisions.

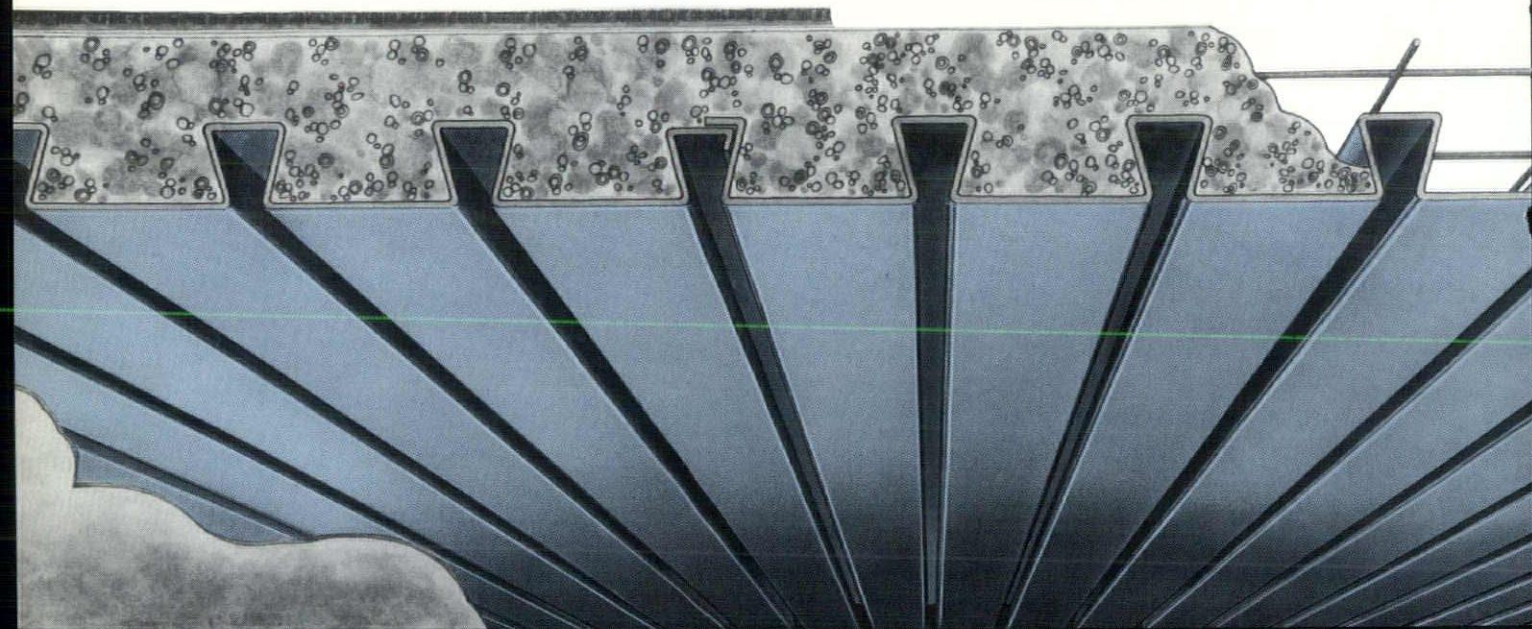
Never before has the construction industry been so thoroughly challenged in its reliance on a few volunteers. The American Institute of Architects has developed a well-organized program for professional development to give its membership an opportunity to learn more about energy conservation, more about the creative use of computers and more about better management. To intelligently approach the dynamic change required in the architect's role, the membership of the AIA must be broadened and more of its members must participate in shaping the evolving construction industry. Architects must work to achieve a better understanding of how the pieces of the construction industry fit together to produce the quantity and quality that is in demand, while assuring the economic, sociological and aesthetic standards that are required for the advancement of civilization.

*H. Samuel Krusé, FAIA, AICP, is a Principal in the Miami firm of Watson, Deutschman, Krusé, Lyon Architects, Engineers, Planners, Inc.*



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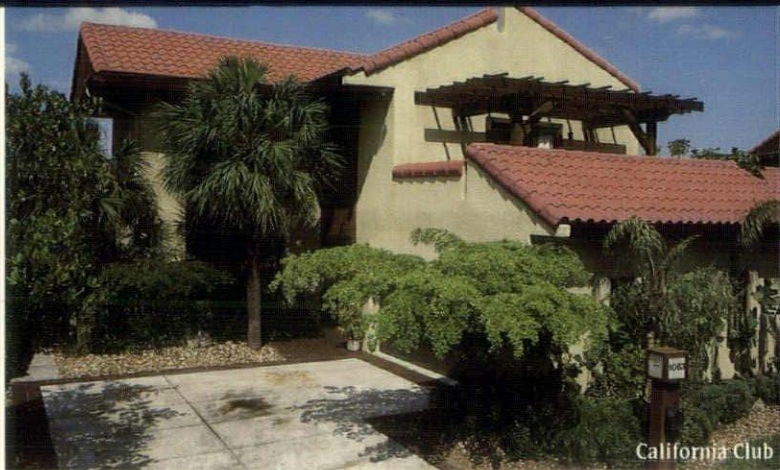
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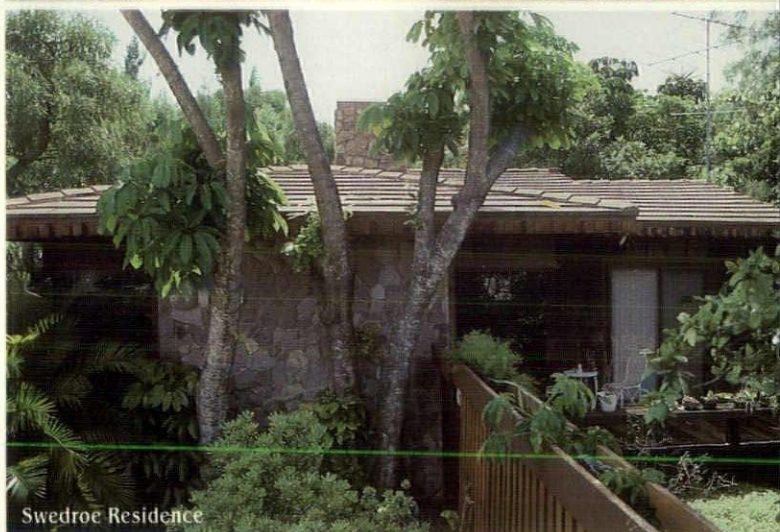




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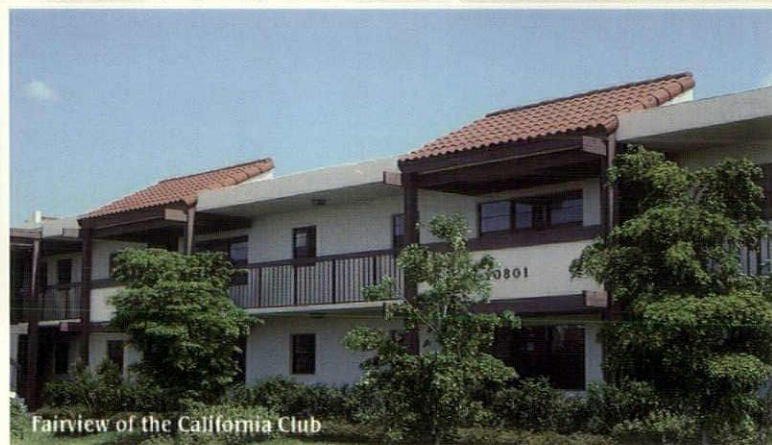
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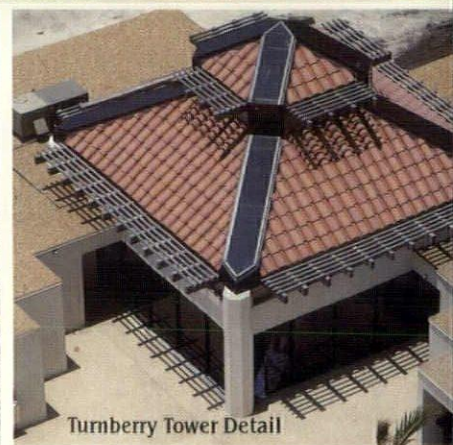
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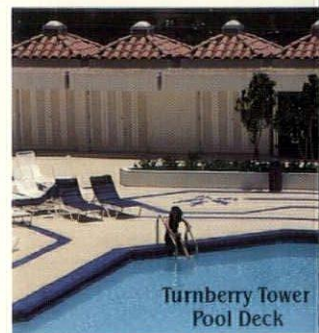
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